

HAWKES & SON'S
SIMPLICITY
INSTRUCTION BOOKS.

THE

MANDOLINE

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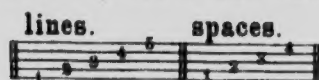
The First Principles of Music.

The Notes, Stave, Clef, Sharps and Flats.


The *Notes* in music are named from the first seven letters of the Alphabet:—*A. B. C. D. E. F. G.* When to any series of these letters, the eighth—which is a repetition of the first—is added, the whole number is termed an **octave**.

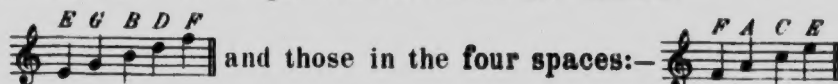
That series which begins and ends with *C*, is most pleasing to the ear, and is called the **Natural Scale**.

The notes are placed on, between, above and below, five lines called a **Stave**:—

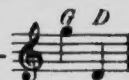


In music intended for the Mandoline, the notes are always preceded by a character called the **treble or G Clef**, which is curled upon the second line of the stave thus:—

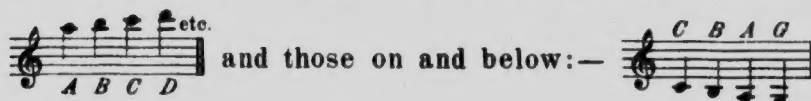
 from this clef the notes upon the five lines are named:—



the two notes immediately above and below the stave are:—



If more notes are required, then, what are called **leger-lines**, are added above and below the stave, the notes placed on and above the leger-lines are:—



The sound of notes depends upon the distance between them, the words **tone** and **semitone**, are used to express this.

Every series of eight consecutive sounds of an octave contains five **tones**, and two **semitone**, the latter are always found between the *third* and *fourth*, and *seventh* and *eighth* notes of the **Major scale**, and the *second* and *third*, the *fifth* and *sixth*, and *seventh* and *eighth* of the **Minor scale**.



The relative value or duration of notes, depends on their *form* and *colour*, without reference to their position on the staff.

There are *Six* kinds of notes used in modern notation, their names, form, colour and relative value are:—

A SEMIBREVE  equals TWO MINIMS		A MINIM  equals TWO CROTCHETS		A CROCHET  equals TWO QUAVRS.		A QUAVER  equals TWO S.QUAVS.		A S.QUAVER  equals TWO D.S.QUAVS.	
or FOUR CROTCHETS		or FOUR QUAVRS		or FOUR S.QUAVS.		or FOUR D.S.QUAVS.			
or EIGHT QUAVRS		or FOUR QUAVRS		or FOUR S.QUAVS.		or FOUR D.S.QUAVS.			
or SIXTEEN SEMIQUAVERS		or EIGHT S.QUAVS.		or FOUR S.QUAVS.		or FOUR D.S.QUAVS.			
or THIRTYTWO DEMISEMIQUAVERS.		or SIXTEEN D.S.QUAVS.		or EIGHT D.S.QUAVS.		or FOUR D.S.QUAVS.		or TWO D.S.QUAVS.	

a white note.
a white note with a stem.
a black note with a stem.
do. with one tail.

It will be seen by the above example, that when two or more *Quavers*, *Semiquavers* or *Demi-semiquavers*, follow in succession, they are tied together by one, two or three, thick lines, which are used instead of hooks or tails.

Notes may be raised or lowered in sound or pitch by the use of characters called **Sharps** and **Flats**.

a **Sharp**, (\sharp) raises the note before which it is placed, a *semitone*.

a **double-Sharp**, (\times) raises the note, a *tone*.

a **Flat**, (\flat) lowers the note, a *semitone*.

a **double-Flat**, ($\flat\flat$) lowers the note, a *tone*.

a **Natural**, (\natural) restores the note, to its *normal condition*.

a ($\sharp\sharp$) or ($\sharp\flat$) restores the note to which a (\times) or ($\flat\flat$) has been added to its *former condition*.

When **Sharps** or **Flats** are introduced in the *course* of a composition, they are termed *accidentals*, and only affect the notes before which they are placed.

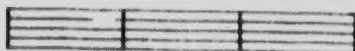
Sharps or Flats, at the *beginning* of a composition—next after the *clef* affect *all* the notes on the same line, or in the space throughout the composition, and is called the **Signature**.

The Bars, Time-figures, Dots and Rests:-

3

Every piece of music is divided into equal Measures or portions of Time, by vertical lines,

called Bars:-



Every bar must contain a certain number of notes regulated by the Figures, which always follow the signature.

A Double-bar, is used to denote either a part, or the whole of a composition, and when Dots are added, the part on the same side as the dots,

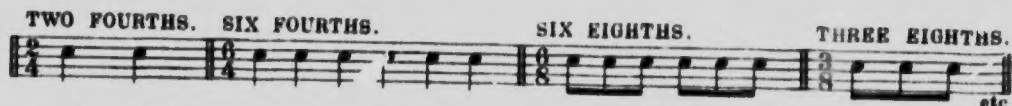
is Repeated. (i.e. played again.)



There are two kinds of Time in use, *Common and Triple*:- common-time is indicated by $\frac{4}{4}$ or C each bar contains one Semibreve, Two Minims or their equivalents.

The time called *alla cappella*, formerly used for Church-music only; but at the present time in general use, is indicated by $\frac{2}{2}$ or C , in fact, it is common-time with only two beats given to each bar, instead of four. This time is often incorrectly termed *Alla Breve*.

For all other Measures, Figures only are used, placed one over the other, the lower figure shows, into how many parts the Semibreve is divided, the upper figure shows how many of such parts are contained in each bar:-



There are three different kinds of Triple-time in use:- each bar containing, *Three minims, three Crotchets, three Quavers* or their equivalents.

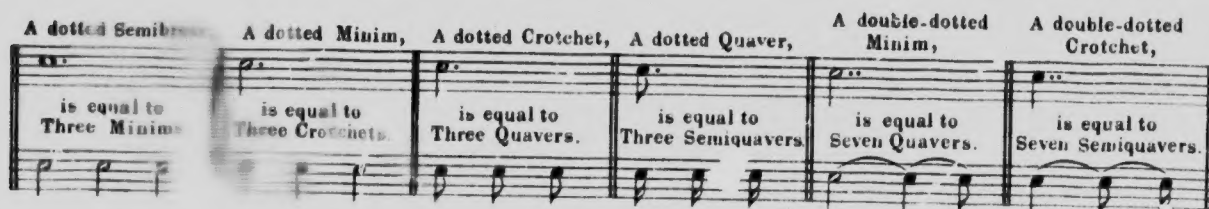
There are two Compounds of the above named times:- Compound common-time contains *Six Crotchets, Six Quavers, also Twelve Quavers* or their equivalents in each bar.

Compound triple-time contains *Nine Crotchets, nine Quavers, nine Semiquavers* or their equivalents in each bar.

A Dot placed after a note, or a rest, indicates that its length is to be increased by one-half.

Two Dots placed after a note, or a rest, indicate that its length is to be increased by three-fourths.

When the Dot is placed over a note, it means that the note is to be played *staccato*, (i.e. detached.)



Rests are signs to denote periods of silence in music, viz:-



When the figure 3 is placed above three notes or three rests or any combination of three notes and rests, they are called a Triplet, and are played in the time of two ordinary notes of the same kind.

Graces, Marks, Signs and Words.

The principal *Graces* of melody—used in modern music are:—the *Appoggiatura*, the *Accent* ($>$ or \wedge), the *Bind* or *Slur*, the *Turn* (∞ or \mathcal{Z}), the *Mordente* (ω), the *Trillo* or *Shake* (tr), etc. all of which may be found in a Dictionary of Musical terms.

Written:—
APPOGGIATURA.
Played:—

A *Bind* (—), a curved line, uniting two notes of the same name.
Slur, also marked (—), indicates that the notes are to be played smoothly.

Written:—
THE TURN.
Played:—

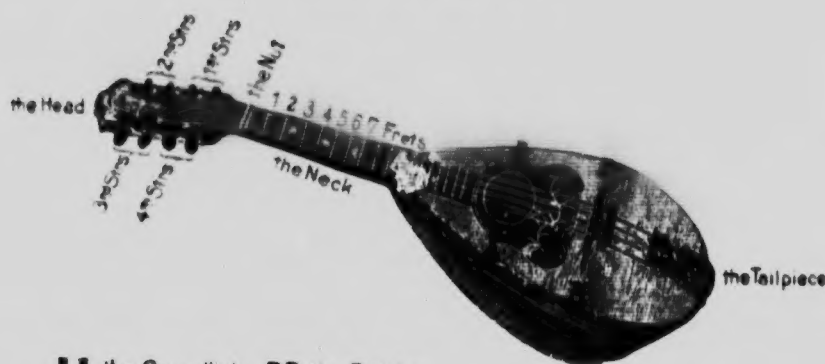
Written:—
THE MORDENTE.
Played:—

A *Pause* (\frown), prolongs a note or rest, beyond its proper value; it is also used to indicate a finish.

Written:—
THE SHAKE.
Played:—

D. C. Da Capo—from the beginning. *D. S. Dal Segno*—from the Segno .
mf mezzo-forte—rather loud. *f forte*—loud. *ff double-forte*—very loud.
p piano—softly. *pp double-piano*—very softly.
sf sfz sforzando—emphasised. *Unis. Unisoni*—together.
cresc. crescendo or — with increasing tone.
decresc. decrescendo or — *dim. diminuendo*—with decreasing tone.
leg. legato—in a gliding style. *stacc. staccato*—detached, distinct.
dol. dolce—sweetly. *Cantabile*—in a singing style.
Assai—very. *Molto*—much. *Sempre*—always. *a tempo*—in time.
Modo Moderato—Moderately. *Largo*—broad, dignified. *Maestoso*—Majestically.
Più mosso—more quickly. *Meno mosso*—less quickly.
poco a poco—little by little. *Sostenuto*—sustained.
string. stringendo or *accel. accelerando*—increasing the time.
rall. rallentando or *rit. ritardando*—decreasing the time.
Lento—slow, lingering. *Larghetto*—not so slow as *Lento*.
Adagio—slowly, leisurely. *Andantino*—slower than *Andante*.
Andante—moving easily. *Allegretto*—quicker than *Andante*.
Allegro—lively, briskly. *Vivace* or *Vivo*—quicker than *Allegro*.
Presto—quickly, rapidly. *Prestissimo*—at the utmost speed.

THE MANDOLINE.



AA the Soundhole. BB the Bridge.

The Neapolitan Mandoline has four pairs of steel strings, the third and the fourth pairs are covered with fine wire; it is played with a plectrum (👉) made of tortoiseshell, which is held by the thumb and first finger of the right hand.

ON TUNING.

The eight open strings, (four pairs) are named:—



The Student should have a tuning - fork in A, and proceed as follows:—Tune the second or A strings to the fork; then if the ear be sufficiently good, tune the third or D strings a fifth lower; then tune the fourth or G strings a fifth below the D; and lastly tune the first or E strings a fifth above the A. Should this plan prove at first too difficult tune all the strings to the Piano or some other instrument.

The Left hand should encircle the neck of the instrument, the first finger and thumb should be just behind the second fret, the fingers curved and held over the strings, ready for action.

The Right hand holding the plectrum, ready to strike the strings, should be placed between the Bridge and the Soundhole; the inner part of the fore-arm resting upon the edge of the instrument; the wrist - joint is freely used for this action.

EXERCISES ON THE OPEN STRINGS.

This sign (Λ) indicates a down stroke of the plectrum.

This sign (V) indicates an up stroke of the plectrum.

1. all down strokes.
etc.

2. alternate strokes.
etc.

3. etc.

4. etc.

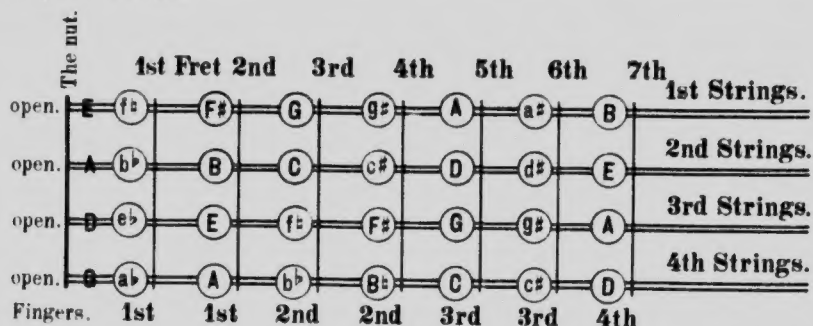
5. varied strokes.

6.

Do not proceed until the above exercises can be played fairly well.

ON FINGERING.

To produce the stopped notes, the joint of the Left hand fingers must be squared, and the strings pressed down *firmly* and *held* upon the Finger-board, with the *ends* of the fingers just behind the Fret indicated; always keep the fourth finger *above* and *over* the Finger-board.



The above diagram shows the relative positions of the notes on the Finger-board, in the *first* position. The capital letters indicate the *natural scale of the Mandoline*, that is, the scale of G, with one sharp. The notes D, A & E, can be produced in two ways, either open, or with the fourth finger behind the *7th Fret*; the latter should be used in preference to the former, unless the note is marked with an *o* (*open*).

THE CHROMATIC SCALE.

The musical notation shows the chromatic scale for the first four strings of the mandolin. Each string is represented by a staff with a treble clef. The frets are indicated above the notes, and the fingers used are indicated below the notes.

4th String: Frets 1st, 2nd, 3rd, 4th, 5th, 6th. Fingers: 1, 2, 3, 4, 3, 2.

3rd String: Frets 1st, 2nd, 3rd. Fingers: 1, 2, 3.

2nd String: Frets 4th, 5th, 6th, 1st, 2nd, 3rd, 4th, 5th, 6th. Fingers: 3, 4, 0, 1, 1, 2, 3, 3, 4.

1st String: Frets 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, 10th. Fingers: 0, 1, 2, 2, 3, 3, 4, 4, 3, 4 etc.

The Student will observe that any semitone can be produced; the above scale may be referred to whenever at a loss for any particular note.

* From this note the hand may be placed in the third position, or in other words, the first finger may take the place of the third finger behind the *5th Fret*, the other fingers following, this change of fingering will be found very useful on all the strings.

THE KEY OF G.

The Scale.

The Scale.

Left-hand.

Count. 1. 2.

[illegible]

Coun.	1.	2.	3.	4.
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100.				

2. 

THE KEY OF D.

9

The Scale. *C#* *C#D* 1st Pos.

* The first finger takes the place of the third finger, behind the 5th Fret, the other fingers following; this is called the third position.

Count. 1. 2. 3. 4. 3rd Pos. 1st Pos.

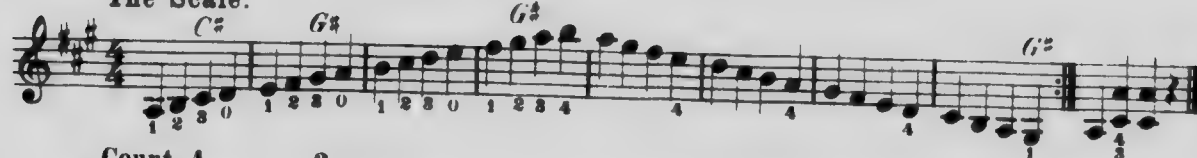
1.

Count. 1. 2. 3rd Pos. 1st Pos.

2.

THE KEY OF A.

The Scale.



Count. 1.

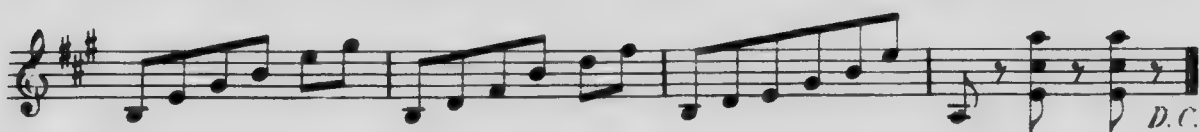
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Count. 1.

2.

3.

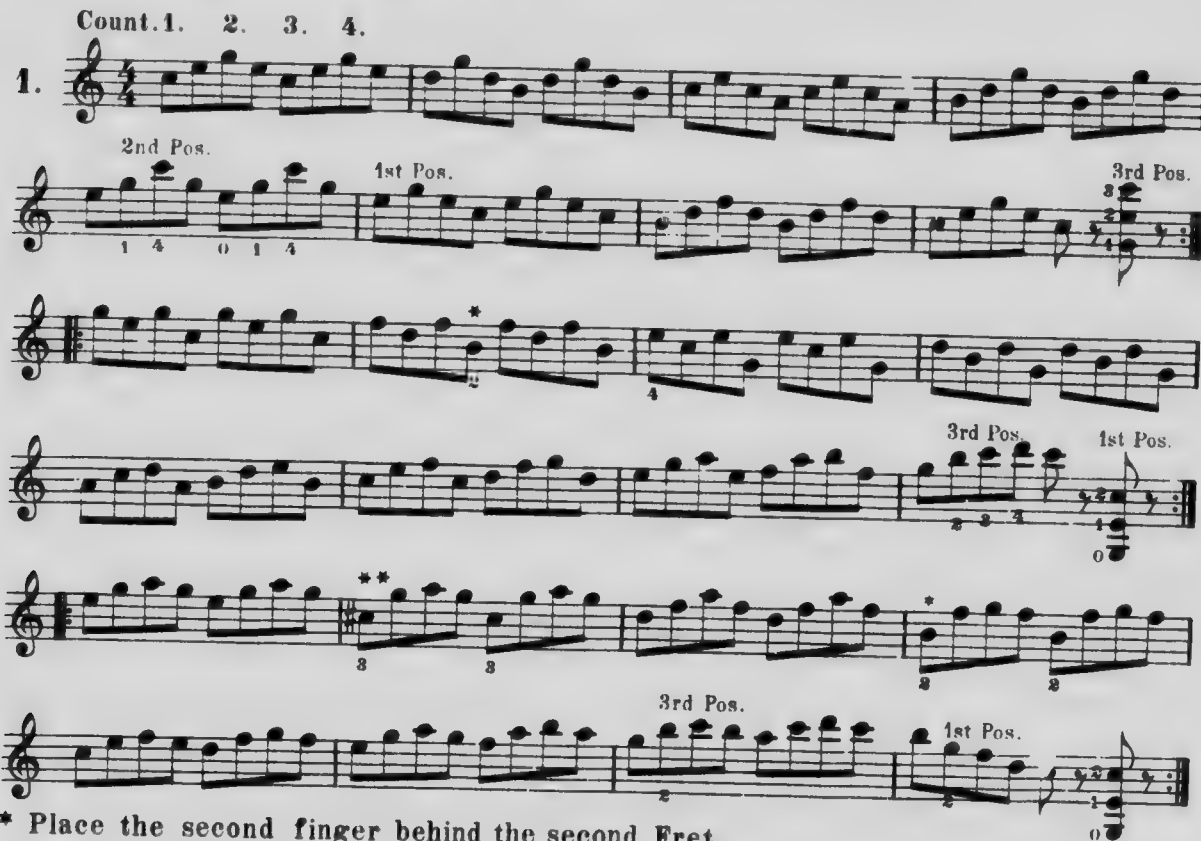


THE KEY OF C.

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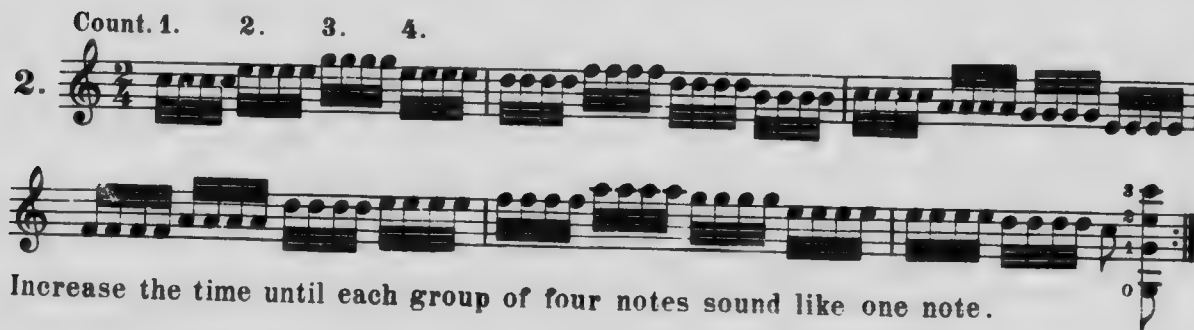


+ The first finger takes the place of the second finger, behind the 3rd Fret, the other fingers following; this is called the second position.



* Place the second finger behind the second Fret.

** Place the third finger behind the third Fret.



Increase the time until each group of four notes sound like one note.

THE KEY OF F.

The Scale.



* Shift the hand to the third position.

* Play C with the first finger, the other fingers following; this is called the fifth position.

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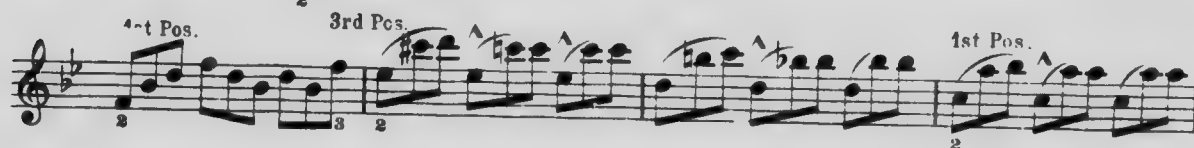
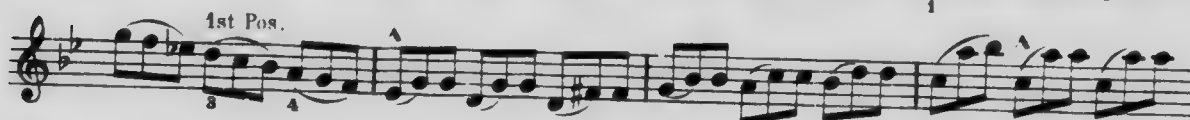
Count. 1. 2. 3.



THE KEY OF B \flat .

43

The Scale.



When slurring allow the Plectrum to glide over the notes easily, after the first stroke.

THE KEY OF E \flat .

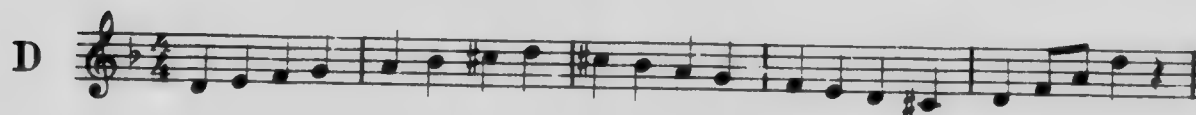
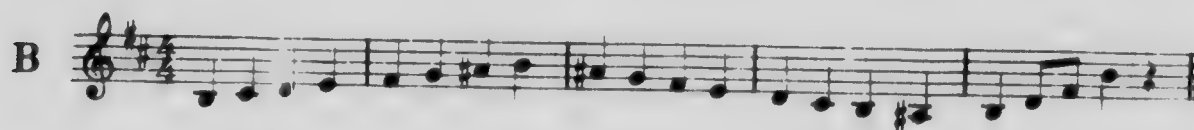
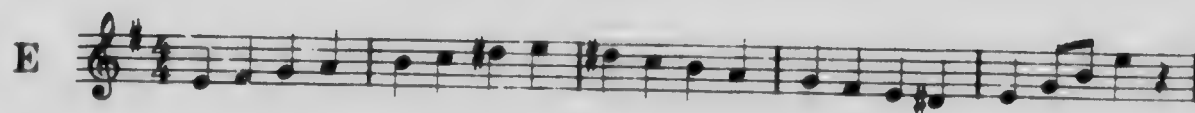
The Scale.



* The first finger takes the place of the fourth finger, behind the 6th Fret, the other fingers following; this is called the fourth position.

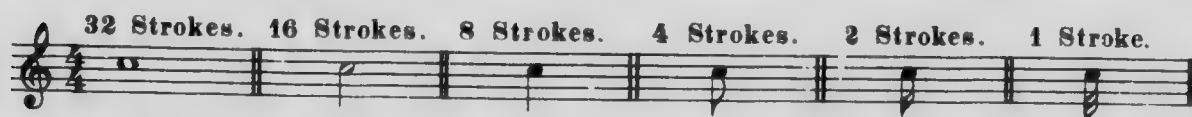
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SOME MINOR SCALES.



TREMOLO-PLAYING.

This effect is used for the purpose of *imitating sustained sound*, it is produced by a rapid succession of alternate strokes of the Plectrum, this action can only be produced by using the wrist-joint freely; the number of strokes given to each note depends upon the time of the music and the facility of the player; the relative numbers are: —



INDEX.

To the selection of popular music contained in this work; the orchestral and Piano-parts of which, may be obtained from the publishers.



	page
Boating-Song.....	17
Chanson sans paroles.....	18
Down South. Barn-Dance.....	20
Holzschuh. Polka.....	22
Karlsbader Puppentanz.....	23
La Serenata.....	24
Spring-Song.....	25
Love of Life. Galop.....	26
Midsummer. Valses.....	28
Paris March. The.....	30



A SELECTION OF POPULAR MUSIC.

17

BOATING-SONG.

No 1, Book 4.)

Andante con moto. Solo.

F. MENDELSSOHN.

p *f* *dim.* *cresc.* *sf* *più cresc.* *f* *cresc.* *f* *dim.* *poco rall.* *a tempo* *dim.* *p* *cresc.* *f* *dim.* *f* *dim.* *f* *dim.* *p* *Solo.* *mf* *Solo.* *mf* *dim.* *f* *poco rall.* *cresc.* *a tempo* *dim. e rall.* *p*

CHANSON SANS PAROLES.

Andantino.

OTTO LANGEY, Op. 59.

p dolce

mf *dim.*

p

cresc. *f* *dim.* *p* *mf*

f

mf

f

dim. *p* *dim.* *p*

f *dim.* *p* *p espressivo*

cresc. *dim.*

p *p*

mf *dim.* *p rit.* 4

p dolce

mf *dim.* *p*

cresc.

f *p* *pp*

p *pp* *morendo*

DOWN SOUTH.

Barn-Dance.

INTRODUCTION.

W. H. MYDDLETON.

mf *f* *ff* *f*

To be played in a rollicking style.

cresc.

Coda

Con fuoco.

ff *mf* *ff* *mf*

Clari.

Ras

ff Ah ah ah *mf* *ff*

The musical score is written for piano and clarinet. It begins with an introduction in 2/4 time, marked 'mf' and 'f'. The piano part features a series of eighth and sixteenth notes with accents. The clarinet part enters with a similar rhythmic pattern. The tempo and mood are indicated by 'Con fuoco.' and 'To be played in a rollicking style.' The score includes dynamic markings such as 'mf', 'f', 'ff', and 'cresc.'. A 'Coda' section is marked with a cross symbol. The piano part has several triplet markings. The clarinet part has a 'Ras' marking. The score concludes with a final flourish marked 'ff'.

Whistle.

Musical score for "Whistle." The score is written for piano and features a variety of musical notations including treble and bass staves, dynamic markings, and articulation symbols.

The score begins with a piano (*p*) dynamic marking. The first system shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system includes a *cresc.* (crescendo) marking. The third system starts with a forte (*f*) dynamic. The fourth system is marked *mf* (mezzo-forte). The fifth system is marked *f*. The sixth system is marked *ff* (fortissimo). The seventh system is marked *mf*. The eighth system is marked *mf*. The ninth system is marked *mf*. The tenth system is marked *mf*. The eleventh system is marked *mf*. The twelfth system is marked *mf*. The thirteenth system is marked *mf*. The fourteenth system is marked *mf*. The fifteenth system is marked *mf*. The sixteenth system is marked *mf*. The seventeenth system is marked *mf*. The eighteenth system is marked *mf*. The nineteenth system is marked *mf*. The twentieth system is marked *mf*. The twenty-first system is marked *mf*. The twenty-second system is marked *mf*. The twenty-third system is marked *mf*. The twenty-four system is marked *mf*. The twenty-fifth system is marked *mf*. The twenty-six system is marked *mf*. The twenty-seventh system is marked *mf*. The twenty-eighth system is marked *mf*. The twenty-ninth system is marked *mf*. The thirtieth system is marked *mf*. The thirty-first system is marked *mf*. The thirty-second system is marked *mf*. The thirty-third system is marked *mf*. The thirty-four system is marked *mf*. The thirty-fifth system is marked *mf*. The thirty-six system is marked *mf*. The thirty-seventh system is marked *mf*. The thirty-eighth system is marked *mf*. The thirty-ninth system is marked *mf*. The fortieth system is marked *mf*. The forty-first system is marked *mf*. The forty-second system is marked *mf*. The forty-third system is marked *mf*. The forty-four system is marked *mf*. The forty-fifth system is marked *mf*. The forty-six system is marked *mf*. The forty-seventh system is marked *mf*. The forty-eighth system is marked *mf*. The forty-ninth system is marked *mf*. The fiftieth system is marked *mf*. The fifty-first system is marked *mf*. The fifty-second system is marked *mf*. The fifty-third system is marked *mf*. The fifty-four system is marked *mf*. The fifty-fifth system is marked *mf*. The fifty-six system is marked *mf*. The fifty-seventh system is marked *mf*. The fifty-eighth system is marked *mf*. The fifty-ninth system is marked *mf*. The sixtieth system is marked *mf*. The sixty-first system is marked *mf*. The sixty-second system is marked *mf*. The sixty-third system is marked *mf*. The sixty-four system is marked *mf*. The sixty-fifth system is marked *mf*. The sixty-six system is marked *mf*. The sixty-seventh system is marked *mf*. The sixty-eighth system is marked *mf*. The sixty-ninth system is marked *mf*. The seventieth system is marked *mf*. The seventy-first system is marked *mf*. The seventy-second system is marked *mf*. The seventy-third system is marked *mf*. The seventy-four system is marked *mf*. The seventy-fifth system is marked *mf*. The seventy-six system is marked *mf*. The seventy-seventh system is marked *mf*. The seventy-eighth system is marked *mf*. The seventy-ninth system is marked *mf*. The eightieth system is marked *mf*. The eighty-first system is marked *mf*. The eighty-second system is marked *mf*. The eighty-third system is marked *mf*. The eighty-four system is marked *mf*. The eighty-fifth system is marked *mf*. The eighty-six system is marked *mf*. The eighty-seventh system is marked *mf*. The eighty-eighth system is marked *mf*. The eighty-ninth system is marked *mf*. The ninetieth system is marked *mf*. The ninety-first system is marked *mf*. The ninety-second system is marked *mf*. The ninety-third system is marked *mf*. The ninety-four system is marked *mf*. The ninety-fifth system is marked *mf*. The ninety-six system is marked *mf*. The ninety-seventh system is marked *mf*. The ninety-eighth system is marked *mf*. The ninety-ninth system is marked *mf*. The hundredth system is marked *mf*.

The score concludes with a Coda section. The Coda is marked *mf* and includes the instruction *D. S.* (Da Capo). The Coda is written for a single staff.

HOLZSCHUH FOLKA.

Allegretto.

C. W. DRESCHER

p Bassi. cre - scen - do *p*

ff *p* *ff*

p cresc. *sf*

p

p

ff

p *D. S.*

Coda. *p* Bassi. cre - scen - do *f*

accel.

ff

KARLSBADER PUPPENTANZ.

(Karlsbad Dolls - Dance.)

23

LUDWIG PLEIER.

mf *p*

mf

1. 2.

to Coda 1. 2.

f *p*

p

1. 2. *mf*

1. 2. *accel.* *D. C.*

Coda. *pp* *f*

LA SERENATA.

G. BRAGA.

Andante con moto.

p

f

p *pp*

poco più animato

a tempo

con anima

rall.

rall. *pp*

f

SPRING - SONG.

(No 6, Book 5.)

Allegretto grazioso.
F. MENDELSSOHN.

pdolce

dim. *p* *mf* *sf*

sf *p*

cresc. *f* *dim.* *f*

poco rit. a tempo *dim.* *p* *cresc.* *dim.* *p* *cresc.*

f *a tempo* *dim.* *Clart.* *dim.* *poco rall.*

p

cresc. *f* *dim.*

poco rit. a tempo *p* *f* *dim.*

do'ce *dim.* *pp*

poco rall.

LOVE OF LIFE.

Galop.

L. STÖCKIGT.

Introduction.

f *p* *p* *f* *mf* *f* *p* *p* *p* *p* *cresc.*

musical score in D major, 2/4 time. The score consists of 12 staves. The first staff has a first ending bracket. Dynamics include *mf*, *f*, *mf*, *p*, *f*, *cresc.*, *mf*, and *p*. The section is marked *D. S.* (Da Capo). The Coda section begins on the 10th staff, marked *p*, and ends on the 12th staff, marked *mf*.

MIDSUMMER.

Vaises.

MARGUERITE MARI GOLD.

Introduction.
Moderato.

Valse.



Più mosso.



[to Finish.] Più mosso.

p cresc. *mf* *rit.* *a tempo* *f* *p* *rit.* *D.S.*

Coda.

mf *p* *f* *mf* *mf* *rit.*

1. *a tempo* 2. *Tempo I.*

mf *mf* *f* *f* *mf* *p*

THE PARIS MARCH.

Tempo di marcia.

E. MEZZACAPPO.

Cornets.

f *mf* *cresc.* *cresc.* *f* *mf* *p* *cresc.* *f* *f* *cresc.* *to Coda* *Cornet.* *ff* *Horn.* *p*

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Trio.

p

cresc. *f*

dolce *p*

cresc.

1st Cornet.

pp

Flute & C.

pp *p*

ff

pp *p*

ff

pp

p *cresc.* *ff* *pp*

cresc. *f*

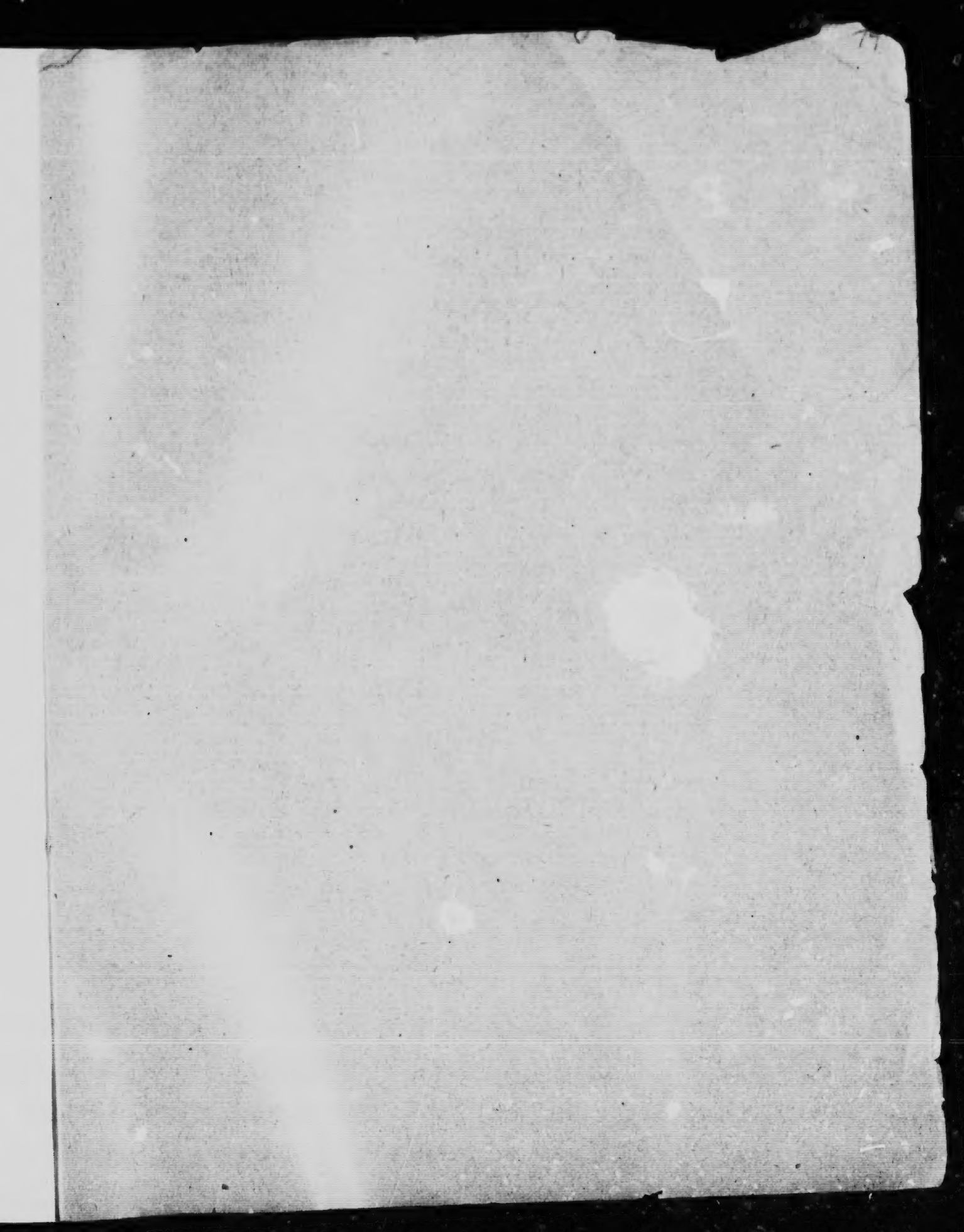
Coda.

Cornets.

ff

D. C.





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WHEN JESUS COMES, Sabbath March
PARADE SLOW MARCH
SEMPLICE ALTZES
MELLO, Waltz
IMMORTELLI, Waltz
LET THE HILLS RESOUND, March
BEPHEGOR, March

BONNE BOUCHE, Polka
WILKOMMEN, Gavotte
AMORITA, Mazurka
STARLIGHT, March
DANCING IN THE BARN, Schottische
MYRTLE, Serenade
LE SANG ROUMAIN, Valse Hongroise
PRINCE IMPERIAL, Gaïop
LA RAILTO, Barcarolle
L'AMOUR, Fantasia

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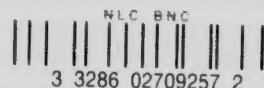
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